

California GARDEN

50 CENTS
JANUARY—FEBRUARY 1973



FLORAL MEETINGS

- January 16 Helen Van Zele will speak on African violets and gloxinias for the San Diego Floral Association at 1:30 PM in room 101, Casa del Prado, Balboa Park.
- February 20 Joe Littlefield presents the program "Most Flowers for the Least Work" for the S. D. Floral 's monthly meeting. Meeting will be in room 101, Casa del Prado at 7:30 PM.
- March 20 How about skipping the program and business meeting in Balboa Park at 9:30 AM and making a private car convoy to: Sarver's Azalea Nursery, Asper's Protea Gardens and lunch at the Lawrence Welk Restaurant. That is what Floral has planned for you; call the Floral office about transportation.

FLOWER SHOWS

- Feb. 4 11 AM-5PM. "Mini" orchid show; free admission; open house to the public; room 101, Casa del Prado, Balboa Park.
- Feb 10-11 San Diego Camellia Society's Spring Show in the Conference Building in Balboa Park. Open to the public Saturday 1-5 PM; Sunday 10 AM-5PM.
- Feb. 24-25 San Diego Guppy Association will hold an accredited show at the Casa del Prado which will be open to the public on Saturday 2-5 PM and Sunday 10 AM-5 PM.
- March 3-4 Ohara School Show at the Casa del Prado. (Time and room not given.)
- March 16-18 San Diego Orchid Society will hold its 27th annual show in the Conference Building in Balboa Park. The theme of this year's show is "Magic Moments With Orchids."

TOURS

- Feb 24 This month's tour will feature Gilberson's Gardens (azaleas) and the Farmers' Market. Leave Balboa Park at 8:30 AM; leave La Jolla Library (Wall & Girard) at 9:00 AM. Members, \$6.50; Non-members, \$7.00.
- March 24 Rancho Santa Ana Botanic Gardens featuring California native trees, shrubs and wildflowers. Same departure times and prices as above tour.

Last issue we made the gross error of failing to give due credit to Grace Brophy for her work on the annual index. Thanks Grace!!



*Red
Delicious*

To San Diegans, the apple symbolizes Julian, and Julian is the feature of this issue. The entire staff of CALIFORNIA GARDEN hereby expresses appreciation to all those civic-minded residents of Julian who helped to produce this issue. Their enthusiasm and their hospitality made this issue a particular pleasure to us.

TO OUR SUBSCRIBERS

"Thank you for your patronage and also for reading and digesting this. Owing to the fact that CALIFORNIA GARDEN, with the sole exception of the printing, is produced entirely by volunteer effort, it cannot function with that meticulous precision that marks similar commercial efforts. Its contributors have to be cajoled, they cannot be coerced, so the date of issuance is always open to speculation. It would be considered, by the harassed editor, as evidence of blessed restraint, if subscribers would consider this and not suspect that he had embezzled their dollars if the magazine limped a bit in coming. Come it will, sooner or later, but it is not advised to dwell on the SOONER in this promise. Kindly notice that no date of issuance is printed in the magazine, the editor dare not to it."

—A. D. Robinson (January 1925)

Thank you, Mr. Robinson, for saying it so well for me.

James L. La Master
(January 1973)

CALIFORNIA GARDEN



The San Diego Floral Association

Founded 1907 — Incorporated 1910

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and Largest Garden Club*
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CALIFORNIA GARDEN

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THE COVER

Marilyn Hoff Stewart, the artist who has done several covers for CALIFORNIA GARDEN, is having a one "woman" showing of her work in the Museum of Natural History beginning April 4, 1973. Mrs. Stewart is an identical twin. Her sister Marie Hoff Cox, who has written for our magazine, was erroneously given credit for our cover last issue. Mrs. Cox does the writing; Mrs. Stewart does the illustrating.

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SCULPTURED ARRANGEMENTS

DOROTHY MARX
BETTY MACKINTOSH, photos



One dried and twisted philodendron stem which has been painted the same brown as the container rises gracefully above a swirling stem of *Banksia speciosa*.



ALL GOOD flower arrangements have depth as well as height and width. The more we can increase the sculptural quality of arrangements the closer we will come to creating art with the medium of plant material.

Maximum interest and illusion of depth seem to be obtained by the use of less material more carefully placed. Contemporary arrangers show an increasing tendency to use space more and solid areas less. A design should have a strong structural line and enough of it showing so that the beholder is aware of its form and direction. It is satisfying to look deep into an arrangement.

One obvious way to achieve depth is to place material so as to achieve several planes. When using several kinds of plant material, each can be grouped and each group placed on a different plane. This greatly simplifies an arrangement and adds a sculptural quality. Placing some flowers in profile or even facing some backwards may help.

Both color and texture can be used to increase depth. Light colors seem to come forward, and dark colors seem to move backward increasing the illusion of depth. Bold and shiny textures will come forward while indistinctly textured and dull material will melt into the background.

Certain plant material has a natural sculptural quality. Examples are callas, strelitzias, proteas, succulents and fruit.

The arrangements pictured have in common a strong linear structure and sculptured feeling. All use few elements so that simplicity is noteworthy.

Left: Two stems of rosy-purple glads and the deep rose hydrangea go well with the rose, rough textured container. A brown willow branch and one palm leaf add width and contribute line, pattern, texture and color. Two bases—the smaller underneath—give the effect of a slightly raised platform.

Right: The gray cylinder with its decoration of heavy textured lava goes well with the slate base and with the two pieces of driftwood. Featured is a ceramic bird which has an opening which fits over a nail on the wood. The living "nest" provides pattern and form. It is a bromeliad, better known as Spanish moss.



A study in pairs: The bluish-green container seems to have an upper and a lower part and the stand is composed, of two bases. Two strelitzia flowers and two stems of their own foliage with two stems of a most unusual and beautifully sculptured eucalyptus are all the material.



CALIFORNIA GARDEN

APPLE DAYS—1972



WHEN THE CALIFORNIA GARDEN editors decided to do an issue on Julian, they planned a trip to the Apple Days Festival on October 8, 1972. They figured it would be a good opportunity to get ideas and copy for the magazine. They loaded Bill Gunther's volkswagen van and met six members of the staff at appointed places. Just as we were ready to take off, Jim discovered he had left the loaf of bread at home on the table. A stop at a market for a replacement, and with smokers on the back seat, we headed east on Highway 8.

We had heard that the festival attracted big crowds, and being a group who likes to eat well, we had provided for ourselves in order to be independent of the hot dog sellers. We turned off Highway 8 to 79 and were soon on the narrow wooded roads of the State Parks. Green Valley was our choice. Bill paid the one dollar entrance fee and found a table in a quiet secluded spot. It was sunny and cool enough for a sweater. After spreading table cloths, we began unpacking. Jim had a warm baked ham, bowls of macaroni and gelatin salads. Mounds of celery, carrot sticks and olives, herb sandwiches, thermoses of scalding tomato soup and coffee, cheese, stuffed eggs and candy came out of the baskets. We purposely had omitted desserts in order to have apple pie in Julian. (We did at up to forty-five cents for an individual pie.)

Some, for no reason at all, did not choose to sit at this bountiful table where there was plenty of room for eight. Only those who openly intended to do serious eating took their seats. Others served their plates and sat on the rock wall, probably to be near the chest of iced beer. One even chose to sit alone at a TV table. None of us were trained bird-watchers, but we felt sure of the jays, finches and linnets that were active in catching morsels tossed to them. When we could eat no more, we loaded up and took off, arriving in Julian shortly after noon. We were appalled at the crowds parking in fields a mile from town, and cars backed up as far as we could see on both Highways 78 and 79. Bill, our driver, not about to walk a mile, pushed on to turn up the hill on C Street. He spotted a space in front of the old Marks home on Washington Street. None but he would have remotely planned to park a van in such a small space, but Bill did—and he had a good inch left over, both back and front.

With Bill's orders to be back at 2:00 PM, we headed downhill one block to Main Street. In no time, we were separated. The two blocks of Main Street were

closed to traffic and jammed with people buying from food stands, manned by church and club organizations, doing a brisk business in hot dogs, hamburgers, plate dinners, apple pie and coffee. Others were dispensing chilled cider. The museums were open but so crowded that viewing was almost impossible. An old-fashioned melodrama was advertised, but we did not find it. A public address system was presided over by a friendly man with a good voice who made announcements, told jokes, introduced people and relayed traffic orders from officers at the intersection of Main Street and Highway 78. Several art shows were attracting crowds and customers. The curious were peeping into the lobby of the old Julian Hotel, going in and out of stores buying bags of apples. The front porches of the old frame stores were filled with people, and the tired were happy to find and fill the benches. We heard there had been a parade. We walked from one end of Main Street to the other taking in the sights. If we missed anything, we did not know it. Many of the long-haired young filled the little park between the City Hall and the Museum with their songs. We saw a few craft displays. We found none of the people we wanted to see. They seemed to be in hiding. We did meet Katy Tilley, the editor of the local paper, who promised to help later.

By 2:00 PM, we were back at the van watching with awe and wonder as Bill inched us out of that parking space. We took off on Highway 78 for home, not even stopping at any of the gaily decorated stores at Wynola, for there was no place to park. Since we had not been together, we traded observations and experiences. By that time, somewhere near Ramona, we decided we could stand a snack and parked off the road. We further diminished the leftover supply of ham and other goodies, and got on our way.

The observing lady who ate her lunch on the TV table remarked that our main topic of conversation had been food. It was a spontaneous one that all could take part in, and the majority was far above average in knowledge. After all, aren't apples food?

After arriving in Balboa Park around 4:00 PM, about half of us went to the 65th Anniversary Tea given by the Floral Association in its quarters in the Casa del Prado. Conscious of looking "picknicky" in a crowd of well dressed guests and members, we mingled and sampled the elegant refreshments and judged it a proper ending for a fine day.

* * * * *



MANZANITA

WAYS

HELEN WITHAM
MACKINTOSH, photos

WHEN WE TALK ABOUT JULIAN, we often think “apple.” Now let’s think smaller and consider the diminutive “little apple.” In Spanish, the word is manzanita, and Spanish-speaking settlers long ago saw tiny apple-shaped fruits on a native shrub and called them manzanitas. These fruits do indeed look like scaled-down, way down, apples. Some kinds are little red apples, others are green with a red blush on the sunny side. The red blush is particularly noticeable on our Coast Manzanita. Its berries are red or green, depending on whether you are facing the south side or the north side of the bush.

The botanical name *Arctostaphylos* is from the Greek *arktos*=a bear and *staphyle*=bunch of grapes, in reference to bears’ liking for the fruit. The one species native to Europe as well as North America is called Bearberry in English, and the full botanical name, *Arctostaphylos uva-ursi*, says it all twice—once in Greek and once in Latin. These small berries must be hot dogs and French fries to bears for the name to have come out like that!

Manzanitas are members of the large Heath Family, which includes: the good-to-eat huckleberries, cranberries and blueberries and the good-to-look-at garden favorites such as rhododendron, azalea and the hundreds of kinds of heathers and heaths native to the Old World. In this same family also are the greatly loved and now scarce Trailing Arbutus of our eastern states, and the Madrone of the Northwest.

Generally speaking—if one may generalize about a

group of plants that range in height from six inches to an occasional twenty-five feet and in habit from trailing to tree-like—manzanitas are stiff, woody evergreen shrubs. Even the trailing ones are stiff and woody, and all kinds are evergreen. Manzanita branches are of legendary crookedness. John Muir says of them “.....zigzaggy and about as rigid as bones”—and about as hard as bones, I might add. A story goes that someone has offered a prize to the first person showing him a perfectly straight manzanita branch at least a yard long. We hear of the reward being offered, but we never hear of anyone collecting.

These branches are extraordinary not only in shape but in color and texture. Bark color ranges from mottled green through reds, purples and browns—to nearly black. Most manzanita species (all of those that grow around here) have limbs of silky smoothness, but farther north are some shreddy ones called “shagbarks.” Once a year our manzanitas outgrow their “skin” which cracks and splits into red curls or flakes before dropping off.

A few kinds of manzanita are notable for having basal burls. The burl is an enlarged growth, or platform, at the junction of roots and stems, from which branches may grow. The kinds that have burls are “stump-sprouters”—they can survive fires and send up new shoots afterwards. A very old plant which has survived periodic fires may have a base several feet across. These rough lumps of extremely hard wood are the source of polished manzanita book ends,

buttons, lamp bases and other decorative objects. Pieces of glowing red-brown burl wood, with their intricately curled and twisted grain, take and keep a beautiful polish, and they are so hard they do not get nicked or scratched. One place to see manzanita branches growing from fire-scarred burls is at Inaja Memorial Park near Santa Ysabel, but of course these are not for book ends.

The foliage of manzanitas also is distinctive and durable. In most kinds, the leaves are smooth, flat and leathery. They range in color from silvery gray or bluish to yellow-green or bright emerald. They do not grow out in all directions; they stand up—at least most do. The one kind whose leaves are not held vertically is no longer placed in the genus *Arctostaphylos*; although, it still bears the common name of Mission or Coast Manzanita. Botanically, it is *Xylococcus bicolor*. The bicolor refers to the leaf coloring which is dark green and shiny above and white or silvery beneath. This is the common kind in coastal areas: Point Loma, Torrey Pines, Quail Botanic Gardens and inland to about Valley Center, Silverwood and Potrero. Flowering season is November to February, or later.

All of the manzanitas have pink or white urn-shaped flowers. When the waxy roundish corollas fall, they lay like scattered pearls beneath the plants. The fruit matures quickly, and the “little apples” are round as marbles, ovoid, or flattened and mostly shiny smooth.

In San Diego County, the most numerous and commonly seen kinds are Coast Manzanita (mentioned above); Bigberry Manzanita, *Arctostaphylos glauca*; Eastwood Manzanita, *A. glandulosa*; Mexican Manzanita, *Arctostaphylos pungens* and Pink-Bracted Manzanita, *A. pringlei* var. *drupacea*.

BIGBERRY MANZANITA is a large erect shrub, or even a small tree. In form and coloring, it spells “manzanita” quite easily to most people. Its pale grayish-green rounded leaves form a canopy over the top of the plant, exposing the red-brown trunk and branches below. White or palest pink flowers appear in spring—February to April. This one has the largest

fruits of any manzanita but not the prettiest; they are brown when ripe, and sticky. It grows in the higher foothills and lower mountains of the Coast Ranges from central California into Baja California. It is a common chaparral plant near Alpine and Morena and along the desert side of our mountains.

Mostly at somewhat higher elevations, among pine trees, you will see PINK-BRACTED MANZANITA. Its leaves too are grayish, and its bark red-brown, but the dense covering of sticky hairs on the branchlets distinguishes it from the one mentioned above. In the flowering season, it is easy to tell them apart. “Pink-Bracted” means pink: the corollas—the bells themselves—are pale to bright pink, and the short reddish flower stalks bear many bright pink bracts about a quarter of an inch long. The round fruit is dark red when ripe, and somewhat rough and hairy, as shown in the photograph.

MEXICAN MANZANITA is common near Julian, Descanso, Campo, Jacumba and in Baja California. Its leaves are green, not gray, and pointed. Its flowers are white, and its flattish fruits really do look like miniature apples: Pippins? They even look crisp and juicy, but they are not.

EASTWOOD MANZANITA is the one with the burl. It is a lower growing, more spreading plant than those previously mentioned. Its flowers are white and are in crowded clusters. The fruits are reddish brown.

There are no hard and fast lines between the ranges of these several species. We might say, “The only kind growing along the coast is the Coast Manzanita.” Then, we would run into some islands of Eastwood Manzanita at Solana Beach and Encinitas. In the Pine Hills area, we would see Eastwood and Mexican Manzanitas side by side. In the burned over areas, it would be easy to tell which is which. In the area of the 1970 burn, the Eastwood Manzanita has sent up new shoots from its burl, but the Mexican Manzanitas are skeletons which will stand for many years.



Flowers and fruits of Pink-Bracted Manzanita.

APPLES—FROM JULIAN

ROSALIE GARCIA

WHERE ELSE IN THE WORLD do apples from 600 acres get so much publicity and attention as do those from Julian, a group of communities at the top of San Diego County, California? It comes from high-powered publicity begun in 1909 when apple production was at its peak, and the thirty growers decided to promote an apple festival at Julian. Except for a few years, this celebration has grown and attracted crowds in October. To make the sixty mile trip to Apple Days has become the thing to do, and thousands make the trip.

But, where are the orchards that inspire all this? Except for a few neglected trees in an old orchard on the approach to Julian from Highway 79, and a few glimpses far off Highway 78 that only an eagle eye would notice, there is no evidence of trees that produce the famous apples.

To find these acres of producing trees takes an expedition along narrow, curving, but paved county roads. Orchards of ten to twenty acres are scattered along Pine Hills Road, a turn-off on Highway 78 which rambles along among many homes and vacation houses, an interesting old country lodge, down to the William Heise County Park. Beautiful views, great live oaks and pines border the apple orchards. Cattle feed in meadows, and such peace and quiet prevail that it is hard to believe such conditions still exist. Another area of orchards is reached by heading out Julian's Main Street, several curving miles downhill, to Wynola Road and across to the Farmer acres. These 100 acres have been tended since 1915, first by Fred Farmer and now by his son, Leonce "Bud" Farmer. There are still some small orchards that would take a guide to find. Finding them makes a fine day in the back country. In late March and April when they are in bloom, apple blossoms trigger a homesickness and nostalgia in the "back East" Californians that is hard to describe. In September and October when the fruit is ripening, the thrill of harvest comes in full cycle.

This is the picture in a good year. The last three have been bad. A combination of freezes in April, just as the trees are blooming, or just finished, and a lack of rain in the summer have cut the crop down to twenty-five and fifteen percent of the possible.

Apples are one of the oldest cultivated fruits and have been developed from trees growing in the wild in the north temperate zones all over the world. They like cold winters and hot summers with a yearly rainfall of about thirty inches. They will produce with twenty inches, even less, but not so bountifully. The early gold miners who came to Julian in the 1870's came from apple growing areas and recognized the similar climate. Those who settled sent back home for saplings and planted home orchards. Not until gold mining began to play out in the 1880's did they think of planting orchards as a commercial venture. James Madison and Thomas Brody, with a four-horse team, made a three week trip into central California bringing back with them a load of young apple and pear trees in 1882. Thus began the apple business in Julian. Some of those trees are reputed to be in production today.

There were never enough apples to compete in big markets, nor was transportation convenient enough to reach any but local markets. Before the day of chain stores, all local markets had bins of crisp, good-keeping Julian apples, as any old timer will remember. There are still independent markets that carry them in good years when they are plentiful enough to sell to local wholesalers or independent grocers. In recent years, the entire crop has been sold in the Julian roadside stands.

Although there are still a number of growers, two men dominate the commercial ventures in Julian apples: Mr. Leonce "Bud" Farmer, and Mr. Franklin L. Barnes. Mr. Farmer, a second generation grower, and still a young man, views apple growing in Julian as a diminishing venture. Rising land values and taxes and the pressing needs for recreation in San Diego County are putting a squeeze on growers to sell their land. He already feels the tug of war between conservationists and developers. He takes a middle ground that recreational development can be achieved without spoiling the natural charms of the area.

At present he does what he can with his 100 acres, having cut down the number of varieties he grows from twenty-two to ten. He concentrates on Red Delicious, Winesap, Johnathan and Rome Beauty, the favorite baking apple. His profits come from his

retail outlet, Mt. Valle Ranch, a red building at Wynola on Highway 78. There is a topiary figure of an antlered buck in front. He specializes in chilled raw cider, a rare drink these days, which he presses as needed. Three gallons of cider from forty pounds of apples is average, and he can keep it up to two weeks in the refrigerator. Another special goody in his store is warm home-baked apple pie that hits the spot for a picnic or to take home.

Although Mr. Farmer does not stress his use of organic fertilizer for his trees, he takes advantage of the plenty furnished by the many chicken ranches not far away. He also uses all the organic sprays that are effective.

Mr. Franklin Barnes, the other commercial grower, and the biggest one—with 200 acres of orchards—is an old hand at the business of growing and selling. He started in 1922 and gradually added small orchards scattered on Pine Hills Road, far back from Highway 78, and back of Wynola. Although he has not done much propagating, he is watching a promising seedling.

His best known achievement is the Manzanita Store on Highway 78 at Wynola about five miles from Julian. Wynola is not a town, but one of the “suburbs” of Julian where there is a cluster of stores selling fruits and other specialties of the region. Mr. Barnes started his store in 1942 as a roadside stand to sell his apples and pears. That is still what it is with some additions of country store items and a line of jams and jellies from local fruits. Mrs. Barnes has developed her own recipes which are used in the kitchens of local women. Mrs. Barnes’ own kitchen does not meet County Health Regulations which prevents her from making any at home. She does not want to paint her kitchen white with a special kind of paint that is required.

This long narrow store of unpainted lumber is seldom without a customer and is often too crowded for comfort. Mr. Barnes says people do not make trips to his store to buy his merchandise, but they decide to take a drive into the “back country” on their way home, stopping at his store for a cup of chilled cider from the keg by the door. In winter, they drink it standing in front of the wood fire, savoring the aroma of wood smoke from the Franklin stove. In spring, they wander across the highway to the acres of blooming bulbs, lilacs and peonies—a sight one can find no other place in San Diego County. In summer, they take their cider on the front porch and load up with melons and fresh vegetables. This

is a seasonal place that is most attractive to residents of the rest of the subtropical county. It satisfies a nostalgia in so many transplanted Californians which they can find near home. Although there are other stores on both sides of the Manzanita, it is the oldest and best known to the thousands who have stopped over the years. Mr. Barnes observes that in this mobile age, the roadside stand with individuality, friendly service and local produce always has a chance of success.

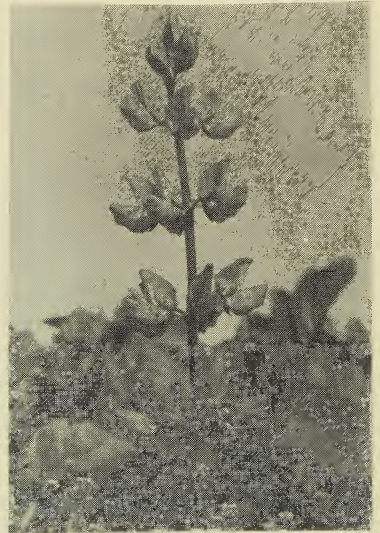
To add to the informal friendly atmosphere, Mr. Barnes allows customers to go into the back room where there are rest rooms and a refreshment counter to choose their own fruit from boxes piled in the center. They can see his equipment, a machine that washes and sorts apples. Farther back is a new automatic cider press that eliminated the labor of four men. He also has a pasteurizer, for he does not sell raw cider.

Mr. Barnes has definite opinions about the apples he sells. The Red Delicious heads the list. He characterizes it as the “punkest” of all: insipid, lacking in aroma and making such a bland juice that it cannot be used alone. All ciders are a blend, but it takes many more tart apples to make anything of the Red Delicious. Yet, the public prefers the Red Delicious above all others. He thinks the high-powered advertising of the Washington State growers and the chain store buying of these apples has sort of brain-washed the public until that is what they know and therefore want. He grows other varieties which go to special customers who appreciate the flavor, texture and aroma that make a great apple. The Arkansas Blacks, Gravensteins, McIntosh and others along with some of the early varieties which do not keep so well are for the gourmets.

Mr. Barnes’ advice to the amateur trying to make hard cider is: “Forget it.” Just pour a jigger of vodka into a cup of sweet cider and there is a fine, flavorful drink that is the same every time. Fooling around with fermentation is a tricky business. Too much depends on timing and recognition of the proper stage which lasts only a short time before one has a sour mess that no one will drink.

Because San Diego County is mostly subtropical in climate, and its commercial fruit crops are citrus and avocados; the uniqueness of Julian apples, grown at 4,000 feet and sixty miles from the city, is more appreciated and more well known than the supply would otherwise merit.

* * * * *



SHOOTING STAR—*Dodecatheon clevelandii* LUPINE—*Lupinus succulentus*

Local wildflowers native to San Diego County which can be seen in February.



GROUND PINK—*Linanthus dianthiflorus* CHOCOLATE BELLS—*Fritillaria biflora*

CALIFORNIA GARDEN

HINTS ON GROWING ORCHIDS

BEN HARDY, President
San Diego Orchid Society

THERE HAS BEEN a trend recently among the orchid hobbyists in our area to show more interest in growing species orchids. One of the oldest is the cypripedium tribe, and I find no group more fascinating than the gems of this tribe. Recently the taxonomists changed the name of the largest group in this tribe to paphiopedilum. Regardless of what they call them, they are very unusual and attractive. Some refer to our native ones as Lady Slippers. There are about thirty of these that are native to North America; some of you may have seen them in our California mountains.

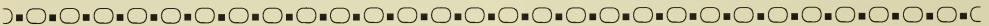
Culturally speaking, there is a cool growing group and a warm growing group of paphiopedilums. Those with plain green leaves are the cool growing type that prefer night time temperatures between 50 and 55 degrees F. The mottled foliage plants are the warm growing ones, and night time temperatures should not go below 60 degrees F. The warm growing type can grow right along with the cattleyas. The cool growers go well with the cymbidiums and will do well out of doors along the coastal areas where there is no frost or prolonged cold spells.

These plants do not have pseudobulbs and therefore cannot store water, so they should not be allowed to dry out.

If you are growing Mexican species orchids in your collection, now is the time you should be drying them out. Of course, this is a general statement. You have to consider from what section of Mexico your plants came. In a large section of that country, it is now the dry season, particularly in Central Mexico. Plants like the laelias, oncidiums and epidendrums need to have the water withheld at this time. Many of these species will do well grown on fern slabs, fern stumps, or pieces of tree limbs such as fir or oak. BUT stay clear of pine!

Your cymbidiums should be well along in showing their flower spikes for this season. As they come along, be sure to stake them up for best results for display when they burst open. Do not forget the snail bait to keep the monsters from enjoying the blooms before you get a chance to see them.

The weekend of March 16-18 will be the twenty-seventh Annual Orchid Show of the San Diego County Orchid Society. It is not too early to start grooming your plants now for the show. Get those flower spikes tied up so that the flower will be displayed to its best advantage. Remember you can never get it trained properly after it has already matured.



REAP THE HARVEST

THE SEASONS come and go with the plan of planting and reaping, and it so happens we are now to enjoy the fruits of our labors. In the floral world, most homes in southern California have a great variety of flowering plants to enhance the landscaping, and we who like the camellia feel fortunate, as they now offer their beauty in profusion in many styles and many colors.

The forthcoming camellia shows and especially our own San Diego Camellia Show of February 10 & 11 will give you the opportunity to value the old types and survey the surprises that the hybridizers have produced in the last ten to fifteen years. Some of the crosses with the different species have developed unusual size and form, also color tones that delight the eye.

You will also view flowers that have been treated with hormones known in the trade as gibberelic acid which breaks the regular cycle of bloom and produces flowers much earlier on the late and very late varieties.

HARVEY F. SHORT

You will note some flowers of larger size and extra good substance or quality. In some sections, particularly where they get frost or freezes, this gibberelic treatment makes it possible to enjoy the beauty of the camellia.

The small or miniature flower is becoming popular. Of course, all have a place in your choice arrangements. The medium sized flowers are preferred for corsages.

A factor of importance in the past few years is the development of varieties that keep well and do not shatter easily

The foliage of the camellia is equally handsome and can be used as important accents in the garden or patio: columnar types, espaliers, hanging baskets and hedges. Camellias are highly rated for either of the general landscape uses.

All this and more awaits you at the San Diego Camellia Show. Instead of saying, "Come, come, come to the fair." Let's make it, "Come, come, come to the camellias!"

LILACS, PEONIES & TULIPS

NIBBY KLINEFELTER

SOUTHERN CALIFORNIA HAS always seemed the best of at least two worlds for many of us who have chosen to live here. Certainly it was so Sunday, January 6, when the editors and two of their assistants left the shirt-sleeve weather and beaches of San Diego for the snow covered foothills of Julian—scarcely more than an hour away.

The weather was brisk and stimulating with snow crystals sparkling. The open slopes were dotted with children and parents playing, their clothing colorful against the white backdrop. Picture-postcard pretty, the pines were laden with snow, and the live oaks were encircled with bare ground as far as their branches reached. Later, when we walked under the live oaks miniature snowballs slid from the rounded leaves onto our heads.

We were on our way to interview the owners, Alice and Franklin Barnes, of Manzanita Ranch in Wynola. They are regionally famous for growing lilacs, peonies, tulips and apples. The elevation of their ranch is around 4,000 feet.

Mr. Barnes was tending the store with a constant stream of customers when we arrived. He gave us directions to their home, and soon we were driving up the long curving driveway, past the ponds where spring bulbs are planted and through native growth combined tastefully with more domesticated plants. Introducing ourselves to Mrs. Barnes, we found her as charming and natural as her lovely home. She welcomed us warmly and volunteered background with further enhanced the present.....

Christmas Day, 1924.....Alice Jacobs and Franklin Barnes of Julian were married. They spent the following eighteen months building their home on Pine Hills Road. As the land was cleared to plant the orchard, the multi-colored quartz stone was gathered, and the house grew amid the lichen-covered granite boulders on the hilltop. Live oaks sheltered it, and manzanita grew all around.

At the time of her marriage, Alice's father owned the Julian Hotel which remained in the family until a few years ago when her brother sold it.

LILACS

Mr. Jacobs gave Alice and Franklin one of the huge lilac bushes that grew around the hotel. It was an old-fashioned single lavender, deliciously fragrant, brought from the East. From this one lilac, divided many times, came row after row and ultimately acres.

Remember the old Marston store on Broadway in San Diego? For years it was decorated in spring with such a lavish display of lilacs as to set the senses reeling. They came from Julian.

The Barnes supplied 10,000 lavender blooms TWICE

during the season! That was their first commercial venture with flowers. People still remember Spring coming to San Diego from Julian via a department store. "Yes, I'll never forget it," my mother said wistfully, "you could smell them while you were still on the street!"

Lilacs "sucker" readily with shallow roots which are easily separated with a sharp spade from the parent plant. The Barnes estimate that they must have four or five acres of lilacs at home and around Manzanita Ranch. Many of these bushes have originated from the dividings of a dozen French hybrids which were received as a gift and which started them collecting.

"Although we have fifty varieties of French hybrids, the majority of people still choose the old one," commented Alice. Surely it cannot be merely nostalgia, for the young people come in droves to buy.

The Barnes feed lilacs, as well as their other flowers, with "regular orchard fertilizer" plus any well-rotted manure available. Obviously, their methods are excellent, because they have never had scale or mildew. Alice cautioned us to consider when cutting the flowers that lilacs bloom on second-year growth—one reason why it is necessary for commercial lilac growers to have acreage rather than bushes.

Among the lilacs a "chance" seedling has been noticed. The Barnes refer to it as "Alice-Franklin" and hope to further develop and patent it.

Lilacs must have a few months dormancy. They lose their leaves in November; by January, tiny leaf buds, purplish red-brown with the cold, can be observed. Ramona has a few lilacs, but that is about the limit of their southwest range in this area.



PEONIES

Peonies do "reasonably well" in the Julian area and bloom at time for what we called Decoration Day when we were children. Great balls of pink, white and red blooms were taken to the cemeteries to decorate the graves.

The Barnes have about an acre devoted to peonies, having grown them for over twenty years. Some of the old familiar names are still popular and carried in the catalogues: FELIX CROUSSE and MARY BRAND (red), FESTIVE MAXIMA (white) and LONG FELLOW (pink).

While tree peonies have not been successful in their garden, Alice spoke enthusiastically of the singles. GOLDEN BRACELET with its bright solid golden yellow blossom and ALMA which has a yellow center with a pale pink edging are her favorites. If your winters are cold enough to provide dormancy, try Brand's Peony Farm in Faribault, Minnesota.

Peonies thrive in a rich soil, well manured and deeply cultivated—BUT—manure should never touch their roots (encourages root rot) nor the foliage. The planting hole should be deep and wide. Work composted manure in the bottom, cover with fresh soil and firm. Make a cone-shaped mound to support the thick forked roots. The crown should be at least an inch under the level of the soil, but the buds should not be covered. If the crown is too deep, the plant seldom flowers. Water well.

Peonies have been known to remain in the same spot for generations and continue to bloom. They like full sun but will take some shade, particularly the delicately colored singles. However, they detest tree roots. Cultivate the soil around them to keep it in a loose condition. Cut the foliage to within a few inches of the soil level after the first frost.

TULIPS

The Barnes planted tulips and daffodils from the beginning of their ranch life together and have planted more every year. Importing directly from Holland, they find it unnecessary to get precooled bulbs. For some time, they have ordered 10,000 bulbs annually. Some for themselves, some to sell and some for the gophers.

A ditch-digger is used for planting eight to ten inches in their light loamy soil which is well-drained, a prerequisite for growing bulbs. "Almost too well drained, we think, when there is a dry spring."

As the bulbs are planted, pellets of gopher poison are included in an effort to eliminate the voracious pests. (Not wholly successful, we gathered.) "The gray squirrels are a bit of a nuisance, too," Alice told us. "And they are clever—I have watched them actually follow the stem of the plant down to the bulb. People say they don't do it, but they do." For some reason daffodils do not appeal to rodents.

The bulbs last for seven or eight years before they

"run out", staying in the ground for the entire time. She mentioned that they still have a number of bulbs left to plant this year, but she assured us that they will get into the ground early enough to produce blossoms this season. They come into bloom in mid-April.

We asked for some of her favorites by color. FLORADALE (red), DIDO (among the oranges), INSURPASSABLE (lavender), SMILING QUEEN (pink) and ARISTOCRAT (rosy violet). "YELLOW GAINT is a very handsome yellow with black anthers, but it's a bit of a mess when it rains."

Although Alice chooses all types of tulips for the slopes near their home, the standards behave better for cutting—Darwins, cottage and breeder types. The Barnes sell two-thirds of their tulips cut in bunches at the store. The remainder are sold wholesale. The remainder, that is, except for a few thousand planted in their personal pastoral paradise.

Flowers by Adelaide of La Jolla always carries them retail, which is nice to know in case you cannot drive up to Wynola during the season.

Asked if we would like some apple pie, we just looked at each other, because no one wanted to appear to be the most overanxious. Who could resist apple pie baked by Alice Barnes from her own Manzanita Ranch apples? It was delicious, of course, and properly served with cheese. (Working for C. G. is not ALL beer & skittles!)

As we left, Alice took us for a walk around their hilltop. We noticed lilies-of-the-valley in a dormant state; irises and daylilies, still green, were sleeping on the snow; violets were in bloom. It seemed like all the best of the Midwest, there among the live oaks and red-barked manzanitas.....truly a delightful assignment and a most gracious hostess.

LILAC WONDERLAND

*Since May has been scattering wonder
On farmstead, arroyo and branch
A river of perfume is flowing
Away from the flowering ranch.*

*The altar of Persia is welling
From plumes showing purple and white
And a Wonderland worthy of Alice
Has opened up during the night.*

*And she would see angels of Persia
Afloat on the redolent air
I fancy each one would be wearing
A flower divine in her hair.*

—Clifford H. Nowlin
Kansas City, Missouri

(Written after hearing of the Barnes ranch)

JULIAN'S WILDFLOWER SHOW

MILDRED REDDING

"APRIL SHOWERS bring May flowers," and for the last forty-six years—as sure as spring followed winter—the Julian Woman's Club has presented its annual Wildflower Show in the Community Hall of the Julian Town Hall, on the corner of Main and Washington, in the historic old village of Julian. It is not a show in the sense that awards are made for arrangements or horticultural specimens, but it is rather a massed display of about 350 varieties of wildflowers gathered from private property within a fifteen air-mile radius of the town. Julian is situated in a 4,200 feet mountain pass from which mountains rise to about 7,000 feet altitude to the north and south. The terrain drops rapidly west to the sea coast and east to the desert. This gives us five plant zones encompassed in this relatively small area and a very large variety of wildflowers.

The idea for the wildflower show germinated in 1925 when a bouquet of wildflowers was displayed at a P. T. A. Flower Show. In 1926, the local Julian Woman's Club was organized and affiliated with the County, State and National Federations of Women's Clubs. That spring Mrs. L. H. (Ada) Hidreth, club president, Mrs. Theodore (Myrta) Barnes, a Julian pioneer, and Mrs. Paul (Elizabeth) Ranson, a newcomer to Julian, organized the first All-Wildflower Show for the Woman's Club.

Until 1935, the show was a one day or weekend event held in various locations around town: Chamber of Commerce building; Mr. Curry's garage; and finally, through the cooperation of the Julian Chamber of Commerce, in the basement of the Town Hall. The combination of dirt and rickety wooden floor left much to be desired as an exhibition hall. In 1946, largely through the efforts of the Julian Woman's Club and other interested Julian organizations and citizens, the Town Hall basement was renovated. It got a full concrete floor and was christened "Community Hall."

From the beginning, the star wildflower gatherers were Mrs. Arthur (Alice) Blanc and Mrs. Louis (Myrtle) Botts. They arranged to get permits from property owners to pick on private property and knew every nook and cranny where rare specimens might be found. In 1939, Mrs. Joseph (Florence) Buchanan joined their gathering treks.

Mrs. Blanc worked with the wildflower show for years; she died in 1967. Mrs. Botts worked on the project for thirty years and still knows more about wildflowers of the area than anyone else in the community. Mrs. Buchanan moved to Texas last year, but she worked thirty non-consecutive years with the show. In 1967, the Julian Woman's Club's Annual Wildflower Show was almost discontinued. Mrs. Blanc was critically ill, and Mrs. Buchanan lay in a hospital bed recovering from surgery. The burden of managing the show fell on Mrs. Ray (Mildred) Redding who had been appointed chairman of the event. She had worked at setting up the display for about four years but was totally ignorant as to where to go to gather the flowers. The organization of the show was no problem since Miss Marion Kimball had previously written a procedure book outlining the steps that must be completed, from publicity to clean up, to insure a smooth running production. By this time, the wildflower show had become internationally famous. Her detailed schedules were easy to complete; she, Miss Kathleen Hunt and Mrs. Henry McCurdy lent more support by volunteering to label all the flowers with their common names. Mrs. Buchanan came to the rescue by solving the problem of where to find the flowers. She mapped the routes followed by her and Mrs. Blanc and described the flowers to be found along those routes. Determined that the fate of the wildflower show would never again depend on only two or three women, Mrs. Redding assigned the various routes to enough members so that if one should become incapacitated another could carry on.

Mr. and Mrs. Milo Porter, who own property on Volcan Mountain and have a key to the gate, gather Wild Gooseberry, Flowering Currant, Indian Warriors, Western Columbine, Meadow Stars, Stream Orchids and Dogwood from that area.

Mrs. Paul Ensign with helpers Mr. and Mrs. Nelson Bruederle bring in the desert flowers and set up the desert display. Among her plants are Smoke Tree, Desert Willow, Indigo Bush, Cheese Bush, Ironwood, Mesquite, Mescal, Ocotillo, Nolina (when they bloom), Apricot Mallow, Thistle Sage, Thurman Penstemon, Pretty Bird's Feet and scores of others.

Mrs. Richard Farley, Mrs. Mike Mushet and daughters, Devon and Denise Mushet, take the road to Cuyamaca Lake where carpets of yellow Tidy Tips, blue Dwarf Lupine and white Meadow Foam greet them, and where they find Wild Iris, Blue Flax, Wild Onion and June Berry. They come home by way of the Engineer's Road where they search for Pink Manzanita, Wood Violets, Paint Brushes, Fairy Lanterns, Bush Lupine, Buff Gilia, Ithuriel Spears, Wild Peony, Western Wallflowers and many others.

Mrs. Richard Vanderstaay, Mrs. Domingo Sierra and daughter Wendy and amateur botanist, Mrs. Henry McCurdy, take the Old Julian Road out of Ramona and bring in Bushy Beards-Tongue, Chamise, Pearly Everlasting, Climbing Snapdragon, the rare Tetracoccus Bush, Blue Vervaine, Wild Tobacco, Indian Pinks and Larkspur—to name a few. Or, they might go to Mesa Grande for the fragrant Snowdrop Bush and drop down to Lake Henshaw to search the shores for Desert Dandelions, Goldfields and California Poppies.

Mrs. Ray Redding with picking companions, Mrs. Jack Burns or Mrs. Wilf Becker, follow the Warner Springs/San Felipe Valley/Banner Grade route and bring in Scarlet Bugler, Tinted Penstemon, Chia Sage, Desert Primroses, Tansy Phacelia, Nightshade, Four o'Clocks, Deer's Ears, Mule's Ears, Prickly Poppy, Lavender Mallow, Chinese Pusley, Golden Eardrops, Yerba Santa and Yerba Mansa and others.

Mrs. James Silvers and daughter, Mrs. Gary Mushet, search the hills and meadows near town for treasures such as Butter and Eggs, Choke Cherry, Chinese Houses, Buck Brush, Blue, White and Creeping Ceanothus and Owls Clover.

Mrs. Vanderstaay is the only one brave enough to climb down into the rugged canyon where the beautiful Fremontia bloom, but she makes the hazardous descent once every spring to bring in an armload of

the gorgeous blossoms. Mr. Alfred Birdsell, Mrs. Vanderstaay's father, has supplied the Woman's Club with cedar from Cuyamaca for the show almost from the beginning. He too can be relied upon to discover the first Wild Azalea in bloom and bring the fragrant blossoms to the show.

Every year surprises greet the pickers, and there is no greater thrill than to come upon a rare specimen in a location where it has never been found before. The loveliness of a clump of blooming Dogwood, solid white against a blue sky, just cannot be described, nor the profusion of blossoms that are always found in an area the year after it has been burned over. These are the rewards that make up for the grueling drudgery and work of braving the elements: sunburn, frostbite, poison oak, insect bites, barbed wire snags, sore muscles and blisters that are suffered to bring the flowers to display for the pleasure of the public. The grateful appreciation of the many visitors from nearly every state in the union and from twenty foreign countries is also a tremendous source of satisfaction.

The Julian Woman's Club's Wildflower Show Committee is hoping that this will be a wet, cold winter, from November 1972 through March 1973, with showers in April—but no freezes. This would enable us to make this year's forty-seventh Annual Wildflower Show the loveliest one yet. It will be open May 12-28 from 9:30 A.M. to 5:30 P.M. There is no admission charge. The Julian Pioneer Museum will be open at the same time, and the Julian Chamber of Commerce will sponsor an Art Show in the main auditorium. Plan to join us!



The author at the 1972 wildflower show.



Oaks, rocks and mountains frame the main house and pool.

MOUNTAINS—

HELEN WITHAM

his home and built it so as to leave ancient oak trees and granite outcrops undisturbed. Just outside the windows are the manzanita, white sage and chamise shrubs that are characteristic of our lower mountain areas—elevation here is roughly 3,700 feet.

Since there is no way to live in harmony with wildfire, the trees and shrubs are thinned out unobtrusively, and no doubt are eyed apprehensively during periods of high fire danger. In spring and summer, small annual wildflowers occupy the spaces between shrubs. These are cleared away in the interest of safety after seeds have ripened and fallen.

A few, very few, exotic plants have been set against the house: two purple-flowering wisterias on pergolas, a clump of slender white-barked birches, an oldtime white Banksia rose that fills summer evenings with fragrance from its clusters of inch wide flowers, a small bristlecone pine in a pot just outside the window of the boys' bathroom. Last summer a little garter snake moved into the pine, and for a few unforgettable days, the boys and snake were eye to eye with only glass and barely twelve inches of space between them. The boys were in the blue-tiled sunken tub, and the snake was in the pot.

On the high point of the hill is the pool with its two fountains set in mosaic basins. Cobalt, aqua, turquoise, lime—the tiles are in all the lovely blues and greens of clear water rippling over white sands or coral reefs. With four or five inches of new fallen snow around the rim of the pool on the day of our visit, the water did not look inviting to us, but it was beautiful! The sun was gold, and the sky was blue. Yet, the cold wind and sight of the frozen pond in the meadow just below discouraged us from even testing the water with a finger.

Everywhere are sculptures, indoors and out, cast in



Native peony was probably surprised by the snowfall, but unharmed.

RECIPE FOR BECOMING an artist:

1. Indulge in some daydreams. (About becoming an artist? Oh, no! Dream of becoming a steeplechase jockey.)
2. Collect pictures of horses.
3. When you cannot find enough pictures you like, begin to draw your own.

This recipe could be concluded neatly by writing:

4. Bake one hour, or until done.

In this case, "until done" means attend art schools for years and years, first in New Haven, Connecticut, later at Cranbrook, Michigan. Follow up with more years of work and study. The product: James Hubbell.

Our Connecticut Yankee first came to San Diego twenty-four years ago. At the end of a ten year period spent in work and study elsewhere, he returned and began construction of his first house, on a hilltop between Santa Ysabel and Julian. Today there are five houses, or at any rate five separate buildings, that serve the family's needs—plus a studio with doors high and wide enough to accommodate the trucks needed for transporting large pieces of sculpture.

You may wonder why the house is in so many pieces. Jim has elected this means of minimizing the impact of his intrusion into an environment he selected for its great natural beauty. Here is a man who not only talks and writes about living in harmony with nature, but who does something about it. He designed

NOT SUBURBS

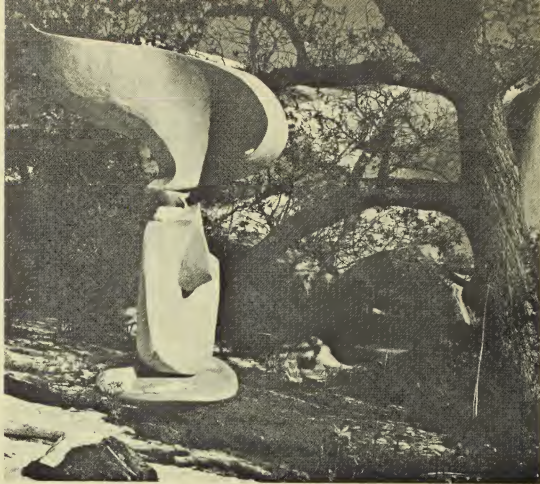
BETTY MACKINTOSH, photos

bronze, carved in wood, molded in concrete and plaster and wrought in iron. Decorative panels of leaded glass, some of them including prisms, capture sunlight and turn it into rainbows. Tilework is everywhere—mosaics on walls, counters, ceilings, roofs, floors and on the bottom of the pool. The studio is equipped for working in many media. Among the equipment: anvil and forge, woodworking tools, welding devices, chain hoist. There is also space to install kilns when time permits.

The Hubbell philosophy is that the artist develops a language from his surroundings. His is an organic art which draws inspiration from nature. His colors are of earth, sky and water; his forms are clouds, vines and the strong curves of tree branches. His work has life and movement. Even so, the seven cats dozing in a sunny spot seemed so "right" in their surroundings that we were startled when they began to stretch and move about. For a moment, we thought that we were seeing things.

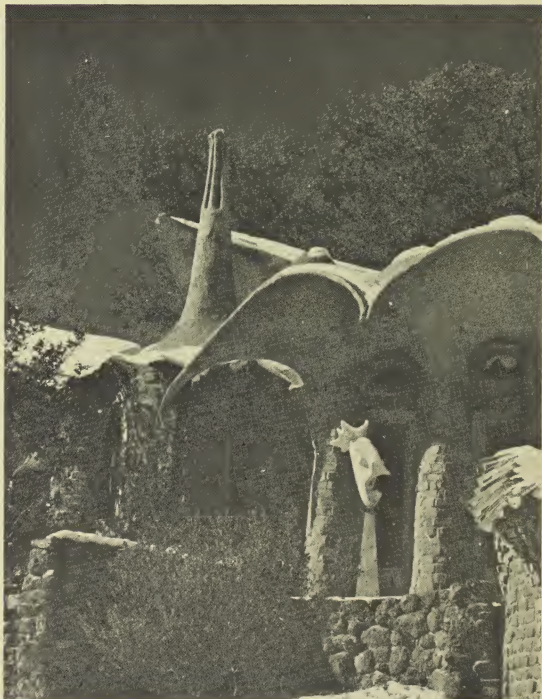
James Hubbell sees Julian as having recreational, historical and esthetic values for all of San Diego city and county. He believes that the area should be considered as a limited resource in the way that beaches are and "should not be allowed to drift into becoming just another suburb of San Diego. This will require restraint and careful thought on the part of individuals, corporations and government. Let's not put suburbs in the mountains, because then there would be no place else to find what the mountains would lose," he says, blue eyes snapping. "The area can grow in harmony with nature, and the beauty that is now there, with the idea of keeping this beauty as one of our gifts to future generations." He believes this strongly and is realistic enough to know that beliefs and feelings must be acted upon before anything can come from them.

Hubbell is serving with other community-minded people on the Julian Planning Committee (in C-3), and the Contemporary Arts Committee which is working "Towards an Esthetic Interrelated Culture." To his way of thinking, San Diego City itself can be made more pleasant and livable; the core of the city can become a meeting place. "A people-place can be more than just a place to spend working hours. If the city is a pleasant place to live and spend time in, there will be less pressure to change all the countryside into city suburbs which results in every place being the same. The Julian-Santa Ysabel area is—and should remain—a relief from sameness. With thoughtful planning, this can be accomplished."



Strong curves, Hubbell—made and Nature—made.

Studio and storeroom, handcrafted by the artist, his friends and students.



NATIVE PLANTS IN

"IT IS THE PRETTIEST natural garden in the whole Julian area."

That is how a particular location out Pine Hills Road, on the western outskirts of Julian, was described to the staff of CALIFORNIA GARDEN. When three members of the staff saw that garden, they agreed with the description.

Twenty-one years ago it was just a grassy hillside. That is when Kathleen Hunt and Marion Kimball bought the property and began to build their home and garden upon the site.

The frame home which they built is roomy, comfortable, attractive. Around it they fashioned a garden of native trees, native shrubs and native wildflowers; as the years have passed, those trees, shrubs and wildflowers have flourished and grown. The once barren hillside now is like a park area, and the home is enhanced by a setting of mature native plants which gives it a flavor of real distinction, seclusion and natural beauty.

Very understandably, a visit to a garden full of native plants can be nothing but joy to anyone who is an active member of the California Native Plant Society. Your author is that. If this write up seems overly enthusiastic, the explanation has been provided.

The native trees include live oaks, locusts and manzanitas. At twenty-one years of age, these trees are not yet massive. Precisely for that reason, there still is sunlit open space to permit healthy growth of native shrubs and of annual, biennial and perennial wildflowers. The garden still is in excellent balance.

It was on a wintery January 7 when we visited Kathleen and Marion. Icicles hung from the eaves, and three inches of snow was on the ground. To the three of us who had come from the ice-free coastal area, the ice and snow represented a thing of rare beauty, but to Kathleen and Marion, who had lived with it for the whole season, winter was a frustration and a bore. To them, the snow and ice was just something which had to be endured while waiting for spring to come. They did not go into raptures about the snow, but Kathleen talked about the Tinted

CALIFORNIA GARDEN



Wild Vetch

Wild Lupine



Wild Larkspur

Wild Geranium

A JULIAN GARDEN

Penstemon plants which would be producing their biennial blossoms on two feet high stalks in April. Marion talked about the Tansy Phacelia, California Poppies and the Wild Larkspur—all of these being annuals which would come into springtime bloom at the same time. Then, it was Kathleen's turn again; she talked about Miner's Lettuce, Baby Blue Eyes, Night-blooming Primroses on three feet stalks and Chinese Houses, all of which would burst forth after the spring thaw.

Then, Marion said that when springtime came there would be three different kinds of lotus in bloom. These were: Creeping Lotus, Yellow Lotus and Hairy Lotus. Kathleen noted that there also would be three kinds of lupins: the annual Lupine, the Bush Lupine and the Velvet Lupine.

Kathleen and Marion both assured us that when the time comes for the Julian Wildflower Show, any of their blossoms which are in good form are made available for the display. On years when the local bloom season is "early", the show committee has to go higher in the mountains to obtain those varieties in good bloom. Conversely, during "late" seasons, many of the show blossoms have been gathered from the lower valleys, where the thaw has come sooner.

After all that information about the spring blooming season, we then asked Kathleen and Marion about the other seasons. To that question, Marion noted that the cold mountain winters aggravated her arthritis. On her part, Kathleen does not mind the winters so much, but she has noticed that the summer climate is changing. During the last few years, the summers have been so hot that it is unbearable.

They neither desire, nor plan, to suffer through another summer like the last. They plan to enjoy the coming springtime season to the utmost—and then move to the coastal part of the county, where there is a more equable climate the year around.

Anyone interested in an established native garden?

-----BILL GUNTHER-----

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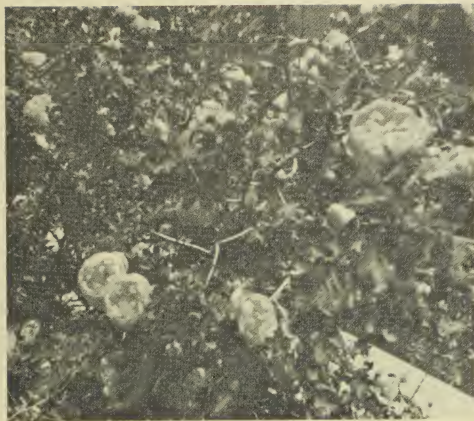
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JULIAN'S OLD ROSES

KATIE McREYNOLDS

IN MAY 1968 the chevrolet magazine, FRIENDS, published a feature article which started Mrs. Harvey Morton's interest in historic roses. "Rose Garden of History" described the old rose section of Descanso Gardens in La Canada with its 350 distinctive types of blooms. Prominently featured was HARISON'S YELLOW (*Rosa harisonii*). This variety traces back to 1880 and was often planted by miners' wives during gold rush days. These bright blossoms, growing wild in ghost towns and the mother lode country, still trace the trail West.

Mrs. Morton was convinced she had identified an old bush of HARISON'S YELLOW in the garden of her home in Julian, where she has lived since 1936. This was confirmed by Mark J. Anthony, Superintendent of Descanso Gardens, to whom she sent samples of blossoms and of the very prickly foliage. Then, she founded a dual purpose crusade: to care for and preserve the few old roses still growing in Julian and to propagate additional bushes. MEMORIAL ROSE (*Rosa wichuriana*) is found by the cemetery and in the gully below the Methodist church. It was started from hips behind the Julian Women's Club. This variety has clustered, single white blossoms growing on bushes with enormous thorns. A double red with very short, limp stems growing in the Morton yard has not been identified as yet.

When traveling, Mrs. Morton keeps an eye out for HARISON'S YELLOW and has seen it in many locations in the mother lode country of Tonopah, Nevada, and Deadwood, South Dakota. She also watches for references in books and periodicals. TALES THE WESTERN TOMBSTONES TELL is the source of one of her favorite anecdotes: cuttings of the HARISON'S YELLOW were planted on the grave of a pioneer who had brought it from the East and put it beside his cabin. Today hedges grow all along the fence of the cemetery in the long-gone Logtown gold

camp at Jacksonville, Oregon.

Bailey, in HORTUS SECOND, in discussing horticultural classes of roses states that HARISON'S YELLOW is an early American hybrid of the AUSTRIAN BRIER ROSE (*R. foetida*) apparently crossed with *R. spinosissima* to produce a hardy sprawling bush of great blooming beauty.

Exciting news concerns the plans for an old rose garden in Julian. The varieties will be those which were grown in the mining towns and which have historical significance. Frederick C. Boutin of Huntington Gardens has purchased the 100 year old Bailey house and has moved Silvers' old store to the adjoining lot. At his home in Pasadena, he has started a group of young plants of about thirty old-fashioned Tea, China and Bourbon roses which he has collected in the old towns of the Sierras. He plans to move these to his Julian property in the future.

No article about historic roses should fail to mention the old-fashioned rose garden at Whaley House in San Diego's Old Town. This garden was planted by Hips and Thorns. There were about eighty bushes originally, of approximately twenty-five varieties. (Mrs. Eugene Cooper, of Hips & Thorns, cordially invites anyone interested to join the society's bus tour to Descanso Gardens this coming May. Reservations are necessary.)

For those of you who may want to help perpetuate our rose heritage: AUSTRIAN COPPER, the brier rose, can be obtained from Johnson in Santee. Also, a wide range of old roses are available from Dorothy Stemler, Watsonville, California who will send you a gorgeous catalogue for the minimal amount of \$1.

Gurney Seed & Nursery Co., Yankton, S.D., in its 1973 spring catalog, features HARISON'S YELLOW as "Grandma's favorite in the hardy shrub-rose collection" and suggests its use around foundations or as a hedge.

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CAMELLIAS

MILDRED MURRAY

CAMELLIAS ARE THE ROYAL FAMILY of ever-green shrubs. There are many varieties with blossoms ranging from white through shades of pink and red and a combination of colors in some varieties. Camellias are slow growing to reach maturity in 100 to 125 years. They can attain a height of fifteen to thirty feet. They are native of China, Korea, Japan and Formosa but were introduced to the U. S. by way of England. They came to California in 1850—shipped by boat around Cape Horn to a nursery in Sacramento. The huge plants on the capitol grounds are from that first shipment.

There are four main garden categories: Reticulata, Japonica, Sasanqua and Hybrids. Depending on the particular category, there can be flowers from September to May. Bloomseason for Sasanqua is primarily August through December; Japonica, September to May; Reticulata, February to May. Bloomseason for the hybrid group depends on the parental influence.

Reticulatas have startlingly beautiful flowers. Some have huge blossoms, semi-double or double, up to six inches in diameter. The petals are wavy and covered with “glass beading” which gives great depth and beauty. They grow more rapidly and present a more open bush, with about one-third the foliage of a Japonica. Keep this in mind when watering and fertilizing as they do not require so much of either as plants with heavier foliage. These plants tolerate more sun, especially here on the coast.

Hybrids are relatively new. J. C. Williams started

a chain reaction when he began crossing the three main groups. The foliage of the hybrids is particularly beautiful; the hybrid plant is more compact. Of course, such a hybrid, because of the interspecies heritage, will not necessarily duplicate the habits of either parent. Thus, the grower must become acquainted with the individual characteristics of each hybrid variety.

Camellias, generally speaking, like a semi-shade location and should be protected from full sun. COVINA and ACE OF HEARTS are notable exceptions in the Japonica group. They thrive in the sun, especially on the coast. Lath houses are best for camellias; however, if you plant on the east or north of the house, you will get good protection. If you have trees in your garden, the camellias will enjoy that protection as long as the shade is not too dense. Even though avocados and camellias are both surface feeders, the shrub does not seem to suffer from sharing the ground with the tree. Many new homes have enclosed patios which provide the semi-shade requirement. I recommend the lighter flowering varieties for such a location; for some reason, the dark reds do not do so well in the more enclosed areas.

Good drainage is essential for healthy plants. They like a cool moist condition but will not be healthy if the soil is wet. Proper watering depends on several conditions such as weather, location and soil. We may generalize by saying that these plants do best when kept damp and cool, but they never want to be wet.

Better drainage means less danger of over watering.

They can be planted in containers or in garden locations. If in containers, they should be repotted to larger containers every two or three years. Each repotting should be to a container that is two inches larger than the prior, until a sixteen inch container is achieved. A plant can remain in the sixteen inch container for four or five years at which time it is repotted into a twenty-four inch pot. If your desire is to maintain the plant as a container subject, you only need to repot it every five years. When repotting such a large plant, it is advisable to wash the soil from the roots and replant it in fresh soil. A good planting mix is: $\frac{1}{2}$ peat, $\frac{1}{4}$ silt and $\frac{1}{4}$ decomposed granite, or $\frac{1}{2}$ adobe and $\frac{1}{2}$ peat. This same mixture is also good for garden plantings.

When preparing a location in the garden, dig a hole that is twice as wide and one and a half times as deep as the root ball. Cover the bottom of the hole with enough planting mixture (tamp down firmly) so that the ball remains one inch above the original soil surface. Then fill in around the root ball firming the mixture with hands(not feet) because the roots are very tender. Some plants will need staking until they have become stabilized. A one inch mulch will help retain moisture and cool the roots during the summer but should be removed after hot weather has ceased.

When fertilizing, do not put dry fertilizer too near the main stem, and water thoroughly. I prefer to wait until my plants need water to fertilize. In this manner, I do not fear the chances of over-watered plants as opposed to underfed plants. This general feeding is usually done around the end of March or beginning of April and is to start the new growth. When growth starts, I use three parts cottonseed meal and one part of stabilized iron and apply about one cup of this to every six plants. The iron helps to cleanse the soil of salts which accumulate around camellias because of the frequent waterings. An easy to remember schedule for fertilizing is: Memorial Day, Fourth of July and Labor Day—not necessarily on the holidays but during those weeks.

In our area, there is little need of insect control. Our main troubles are aphids and loopers. Melathion applied once in April or May and again in September is a good control. Flower blight or rot is a fungus which is spread by airborne spores. This infection can be reduced by keeping the ground surface free of old, fallen blossoms.



Sasanqua, YULETIDE



Mrs. Murray in her lath house.



Japonica, DON EKELARII

A feature of the garden was the large number of shrubs which had been trimmed into hedges—some in straight lines, some in the form of stairs and some in artistic shapes. Azaleas and camellias had been treated in this way, as well as Bougainvillea, hebes, *Elaeagnus pungens variegata*, *Tecomaria capensis*, jasmine, ivy, myrtle and boxwood. There were plants trained along walls—one that attracted our attention was *Grewia caffra* (star plant). Lantanas were trained into tear shapes, and used in other locations for trailing hedges. In one particular situation, this plant was trained over an 1,800 year old sarcophagus to give the impression that it was growing out of it. An artistic illusion, because the sarcophagus was carved from limestone which would have killed the plant.

The Azalea Walk was very attractive and extended along the northern side of the castle from the theatre to the tennis courts. Fuchsias, in profusion, trailed over the walls on either side of this walk, the wall nearer the castle being six feet high. Above the fuchsias were masses of evergreen azaleas, and above them rhododendrons flourished, interspersed with citrus.

There is a fine example of *Doxantha unguis cati* or Cat's claw vine growing on the wall above the tennis courts and doing well on this hot wall. The name comes from the tendrils which look like cat claws. This plant had yellow trumpet shaped flowers in profusion. In this area on the main pathway we noticed a form of *Arborvitae* growing in a tub. This plant attracted our attention because of the unusual cream-coloured cones and fringing of the foliage sprays.

Iris yew trees grew on each side of the statue of the Three Graces (Brilliance, Joy and Bloom—daughters of Zeus). This statue is 150 years old and was copied by Boyer from the original by Canova. In front of the wall below this statue is a carved marble sarcophagus from Egypt, which undoubtedly has heard many an interesting tale.

The wide pathways and terraces were paved in beautiful stone and marble, and ornate stairways flanked by ornamental balustrades led from one level to another. Marble statues, urns and pillars were used as additional decorations.

One very special feature of the grounds was the Neptune Pool. This was very beautifully constructed of concrete and faced with marble. At one end of the 104 feet long pool, the Greco-Roman temple facade made a splendid focal point. White marble statues had been set around the edges of this pool and contrasted

beautifully with the blue marble of the pool. The whole scene looked centuries old.

Pomegranates were trimmed into shapes and hedges near the pool, and there were also citrus trees trimmed into interesting shapes. These were not used for fruit purposes; there was a separate grove where fruit was grown for the table: grapefruit, oranges, kumquats, lemons and others.

At the side of the paved tea terrace, we noticed Japanese style stone work in which no cement was used. Plants growing in the garden surrounding the tea terrace included *Acanthus* or Grecian pattern plant—so named because the leaf design was used in Greek sculptures and carvings. This design had been used in the nearby pillars.

The garden contains 2,500 rose bushes representing about ninety varieties and covering the whole family of roses: climbers, tree, tea, floribunda and miniature.

There are some perennials in the garden today, but few annuals are planted now. In William Hearst's day, there were several glass houses in which he grew many annuals to keep the flower beds supplied with colour. There are ten gardeners now, but in Hearst's day there were as many as twenty-two on the staff.

William Hearst dearly loved his garden, and became so engrossed with his gardening that even when an important telephone call came he instructed his servants, "I will return the call later. I'm gardening!" The only person who could obtain his attention while he was gardening was his architect, Miss Julia Morgan. She was a distinguished Berkeley architect, a protege of William Hearst's mother and a graduate of the Paris School of Beaux Arts.

The castle itself was built on "Camp Hill" the site of the old family campground on the 240,000 acre ranch which extended along the coastline for fifty miles in the counties of San Luis Obispo and Monterey.

The guest houses were the first buildings to be completed and were named: La Casa del Mar (House by the Sea), La Casa del Monte (House on the Mountain) and La Casa del Sol (House in the Sun). These guest houses are mansions in themselves which housed many famous people during Hearst's lifetime. None, however, have cooking facilities—the guests dined with their host in the main castle.

Construction of La Casa Grande (The Big House) began in 1922. It was to be the permanent residence of the Hearst family. It was not completed at the time of his death in 1951, but had grown to include

a large kitchen, a movie theatre, a billiard room, a dining hall, a vast assembly hall, a large indoor swimming pool, thirty-eight bedrooms, thirty-one bathrooms and fourteen sitting rooms.

The construction of the building is of reinforced concrete faced with blocks of Utah limestone, with Grecian reliefs on the facade. The twin towers, a prominent feature of the building, are patterned after a Spanish cathedral and contain thirty-six bells which are connected to a console on the ground floor.

Hearst was a famous art collector, and he searched the world for art treasures that are artistically incorporated into the architecture and landscape.

Many of the floors were of ancient Roman mosaic. The entrance hall was paved with mosaic which dated 60 B. C. and had come from the ancient city of Pompeii. In the assembly hall, which measures eighty-six feet by thirty-two feet, is a carved ceiling from a 400 year old Italian Palace. The measurements of the room had been made to accommodate the ceiling. Carved choir stalls were used to decorate the lower parts of the twenty-three feet high walls, and ancient tapestries covered the remaining portions. Eighteen feet high marble mantels were also effectively featured in this room. This and other rooms, equally designed and decorated, were fitting locations for the priceless treasures that William Hearst had accumulated—collections of antique silver and other precious metals from Spain, France, England and Ireland; Persian rugs; Roman mosaics; Gothic and Renaissance tapestries; and statuary are among the countless items.

We left this enchanted place feeling that if we travelled the world over we would not see such a vast collection of treasures from so many countries blended so perfectly. The Enchanted Hill is "a thing of beauty and a joy forever" and is indeed a fitting memorial to the man whose great love was beauty in its many forms.

—JEAN COLLINS

Palm tree shows surgical scars and metal reinforcement.
Statue of the Three Graces flanked by an Irish Yew.



A PLANT WALK AT

the L. A. State & County Arboretum

JAMES L. LAMASTER
GUNTHER, photos

THESE GARDENS HAVE BEEN developed on the beautiful and expansive grounds of the historic "Lucky" Baldwin estate; it is governmentally supported and open all year—admission free. Our tour takes place during mid-February when many of the earlier flowering plants give us the satisfaction that Spring is on its way. Of the thousands of individually labeled specimens which line the paths, many are in full bloom, but only a few of the highlights are noted and pictured here. Perhaps at the same time next season these particular plants will not be the eye-catchers that they were this season; however, a visit to these gardens at any time of the year is sure to be rewarding.

Along the east-west pathway located south of the South African planting area we admire many succulents, ranging from the tree-type to the minute sized ground covers. At the extreme west end of this plant section is a very pleasing shrub from Brazil, *Tabebuia chrysisiricha bignoniaceae*. The structure of this specimen is airy; it gives more of a tree image than most shrubs; the primrose-yellow flower clusters are very similar to those of rhododendrons and azaleas.

On the south side of the same pathway and just a bit farther west is one of the most interesting needled shrubs I have ever encountered, *Calothamnus validus*. It is an Australian native which seems to be adapting very well to the Los Angeles area. The group planting of this shrub makes a most striking impression; the sparsely needled boughs are wispy curves that perform in the breeze with the grace of a ballerina—or a dancing cobra. The individual specimens are about eight feet tall and about five feet in diameter.

On the left, before reaching the Display Garden, are several different varieties of bamboo. These oriental plants are spaced to take advantage of their particular stature; low growing varieties for hedges, giant clumping varieties for tree effect.



Above: *Tabebuia chrysisiricha bignoniaceae* blossom.
Below: snaky boughs of *Calothamnus validus*.



Along the path to the Display Garden area is an extensive naturalized planting of summer snowflakes, *Leucojum aestivum*, which is very well established and which puts on a beautiful display. This bulbous perennial has strap-shaped basal leaves that grow to eighteen inches high; the three to five dainty bells of white are tipped with green. The attractive clumps are protected from the summer sun by Crape Myrtle shrubs which burst into color before the snowflakes vanish for the season.

Walk through the Display Garden and admire the different series of irises used in this formal area. Then continue on to the hillside over which cascades the spectacular waterfall. The partially wooded slope west of the waterfall is overlaid with scatter-plantings of various spring flowering bulbs: daffodils, hyacinths



We end our tour by circling the Lasca Lagoon in order to glimpse the azaleas flowering around the Queen Anne Cottage, and to see the camellias which are just east of the cottage. On the extreme east end of the lagoon is a tulip tree, *Magnolia soulangeana*—a bit less breathtaking after seeing *Magnolia stellata*. Through the Mediterranean section, past the water pool with its happy duck family, and into the exhibition hall to see whatever flower show or display might be scheduled for the day.



Left: *Leucojum aestivum*

Above: spring bulbs near waterfall

Below: *Magnolia stellata*

and Dutch irises. Calla lilies, cannas, cymbidiums, Pacific Coast irises and hemerocallis are used as companion plants. The only ground cover used in this area is wild strawberries, *Fragaria chiloensis*, which adds to the profusion of bloom.

Southeasterly from the waterfall—toward the herb garden—and on the right of the path is another of the more interesting flowering trees or spreading shrubs, *Magnolia stellata*. This species is similar to the more familiar tulip tree, *Magnolia soulangeana*, in that it is deciduous and that the blossoms appear before the foliage. The sweetly scented white flowers have many petals and are three to five inches across.

Directly ahead, in full blossom, are the flowering cherry trees which line the paths through the herb garden; some of the herbs are also in bloom.



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BEGONIA SOCIETY

Thelma O'Reilly

Now is the time

to be careful of overwatering potted plants. Keep a close watch on the rhizomatous and semi-tuberous types growing in plastic containers if they are exposed to heavy continuous rains.

to check potting medium for excessive dryness after warm or cold Santa Ana winds.

to remove all decaying leaves from plants and top of the growing medium.

to establish a snail and slug control program before new growth commences.

to grow some new varieties from seed.

BONSAI SOCIETY

Masao Takanashi

Now is the time

to graft corkbark black pine to ordinary black pine root stock for stronger plant.

to withhold fertilizer to allow a rest for most plants.

to watch pines that are starting to "candle"—these can be transplanted.

to start repotting in February, depending on the weather.

CACTUS/SUCCULENT SOCIETY

Helen Claydon

Now is the time

to study up on the benefits, or questioning, of using fertilizers after your spring repotting program. The three most important elements in plant food are nitrogen, potassium and phosphorus. Nitrogen is responsible for growth; Potassium helps in flower and fruit formation; phosphorus is concerned with roots and tubers.

to remember that January and February are great months to stimulate your research into composts and fertilizers.

to remember to protect the tender cacti and succulents from frost—many will cope better with the cold weather if on the dry side.

to look for scale.

CAMELLIA SOCIETY

Robert C. McNeil

Now is the time

to feed 0-10-10.

to let your grafting root stock get pretty dry.

to set your spare refrigerator up to about 45 degrees F. to keep blooms for the shows. Keep them in closed containers, setting in a solution of "Floralife" or any other N A A solution. Do not let the reefers dry the petals.

to transplant your camellias. They are close to being dormant while they bloom—more so than at any other time. Try new varieties for color and form.

to check soil mulch, add damp leaf mold and damp peat moss at the base of established plants.

to disbud to one bud on lateral branches for show blossoms. Can try "gibbing" for late shows—apply one drop of gibberellic acid to socket after breaking out the growth bud closest to the flower bud.

to take your blossoms, specimen plants, or competition grafts to the various shows. Let the young people see how rewarding a floral or botanical hobby can be. The camellia is the queen of the winter flowers.

DAHLIA SOCIETY

Mildred Middleton

Now is the time

to be sure you have lifted all your tubers and to inspect those placed in storage for signs of rot or shriveling. Cut away any rot. If too dry, add a little moisture to the storage medium.

to start in February to prepare your garden spot for dahlias: turning the soil, adding humus, fumigating, adding 2½ pounds of superphosphate and the same amount of sulphate of potash fertilizer for each 100 square feet of ground. Add fertilizer, two or three weeks before planting.

EPIPHYLLUM SOCIETY

George French

Now is the time

to allow the epiphyllums to rest—this is still dormancy for them.

to tie stems that have produced long growth.

to watch for snails and slugs.

to watch for drying out, yet do not let them get too wet if there is a great deal of rain.

to feed in February or late January with a low nitrogen fertilizer—use a teaspoon to a quart of water when they start budding.

FUCHSIA SOCIETY

Annabelle Stubbs

Now is the time

to start pruning in frost free areas. Cut basket fuchsias back to edge of basket and trim top to within four inches of soil. Ground grown plants are cut back 1/3 to 1/4; shape and clear out centers as you prune.

to check for moisture, but do not keep too damp.

to use slow releasing fertilizer for all year round feeding.

to pinch those plants that were pruned earlier.

to hold off until February to prune in the colder areas.

to take starts from your tip cuttings—start in clean sand.

GERANIUM SOCIETY

David Playford

Now is the time

to move potted plants to a protected area, such as indoors if cold weather is too low. If moved indoors, place in well ventilated, sunny room. Keep away from cold window panes on cold nights.

to continue normal routine plant care. Geraniums can and will bloom during winter months.

to encourage plant growth and blooms, consider the possibility of using artificial light sources such as fluorescent lamps.

to cover outdoor growing plants with newspapers if frost is

expected. Your plants need the light, so do not cover for extended periods.

to still take cuttings and start them in sandy soil.

IRIS SOCIETY

Art Day

Now is the time

to start a regular spray program with a copper oil spray to help control rust. This disease has no effect on the bloom but can cause an unsightly brown covering on the foliage. The appearance of distorted or grotesque new foliage indicates "pineappling." Cause and cure are unknown, but cutting this foliage off at the rhizome may allow normal growth to start. Both rust and pineappling are common to the coastal area of southern California.

to start in February to feed all irises with a liquid 0-10-10 fertilizer. Follow directions carefully—do not over fertilize.

to water your irises—especially the beardless types—if rains are light. Do not let them dry out.

to make your last planting of bulbous irises for spring bloom.

ROSE SOCIETY

Dee Thorson

Now is the time

to plant bare root roses; mounding each bush with damp earth until new growth starts prevents dehydration.

to finish all major pruning jobs; follow with a garden clean up and a good dormant spraying of bushes and surrounding areas.

to root hard wood rose cuttings and rootstock for budding this summer.

to apply organic fertilizer.

to remember in February to start preventative spraying for mildew and aphids—use ½ the recommended dosage on new foliage.

to add iron chelates after roots start growing.

to supply adequate water when rose bushes are growing.

to apply a chemical fertilizer if the ground remains cold and roses are lagging behind in growth.

ORCHID SOCIETY

Lois Donahue

Now is the time

to check the moisture in your flower pots—do not be fooled by gray days.

to do the last repotting of crowded phalanopsis—use a high nitrogen fertilizer for phalanopsis in fir bark.

to give dendrobium nobile cool nights to encourage flowering.

to stake up flower spikes on cymbidiums and put the light-flowered ones in more shade to prevent fading.

to sit in front of the fireplace with your orchid books and catalogues preparing for the coming spring. Plan for the spring orchid show the weekend of March 16.

ORGANIC GARDENING CLUB

John Miller

Now is the time

to close mow lawn, rake, then spread seed (rye, bents, fescues in mix). Cover lightly with sphagnum peat moss mixed with sand. Fertilize with ground or screened compost, or sprinkle lightly with rabbit manure tea. Add light amount of seaweed liquid or granules.

to use dormant oil spray.

to fertilize trees with bone meal, rock phosphate, seaweed and rabbit manure that has been composted.

to plant edible weeds for "green manure" and ground cover: malva, lamb's quarter, filaree, wild dandelions and stinging nettles for spring greens.

to plant cold weather vegetables: kale, chard, broccoli, lettuce and spinach.

to protect plants from slugs and snails. Place sharp river sand around plants—two inches deep; ducks eat them, also lizards, toads, frogs.

to order predators: green lace wings, trichogramma wasp, lady bugs, preying mantis, etc.

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THE BOOK SHELF

Reviewed by THERESA KARAS YIANILOS
Author of THE COMPLETE GREEK COOKBOOK,
Funk & Wagnalls, 1971.

NATURE'S GUIDE TO SUCCESSFUL GARDENING AND LANDSCAPING, Wm. Flemer III, Thomas Y. Crowell Co., N. Y., 1972, 331 pp. \$8.95.

It is not easy to select trees, shrubs and flowers that are ecologically best fitted to grow in a particular area. The gardener always hopes to have a healthy group of plants which are easy to establish and which will increase in beauty each year without special coddling and spraying. Author Flemer has written an indispensable guide and reference book to make gardening and landscaping easy, successful and rewarding. It helps the gardener with the ecological requirements of the plants he has selected in order that his work will be rewarded by dividends of beauty as time passes. He uses the hardiness zone map and many photographs and line drawings to illustrate many of the plants mentioned as well as various techniques of planting, gardening and landscaping. Professional horticulturists know Mr. Flemer as president of the American Association of Nurserymen and an authority of the breeding and genetics of shade and flowering trees. They have used his advice for many years.

TREES, James Underwood Crockett Time-Life Encyclopedia of Gardening Series, Time-Life, N. Y., 160 pp., 1972.

If you are not acquainted with the Time-Life series of gardening, your library is incomplete. As usual, their book is beautiful, with full color plates of each tree. Their chapters are short, to the point and easy to read. The titles of each section deal with, "The right tree in

the right place", "Choosing, buying and planting", "Feeding, pruning and spraying", "Expert tips from the professionals" and "An illustrated encyclopedia of deciduous trees." The picture essays make this book a valuable addition to any gardener's collection of books on trees.

PLANTS ARE LIKE PEOPLE, Jerry Baker, Pocket Books, N. Y. 275 pp., \$1.25.

For the professional or putterer, this book tells how to grow the healthiest and happiest of plants. Mr. Baker, a renowned celebrity and television personality, considers plants to have different personalities, each responding favorably to individual consideration. As with human folk, plants have certain basic requirements. His book contains fifteen chapters, each with a question and answer section, covering everything from lawns to evergreens from house plants to kitchen herb gardens. His style of writing is breezy and personal. You will find his book worth while buying unless you already are one of the 150,000 people who has bought a copy, a best-seller in the gardening field.

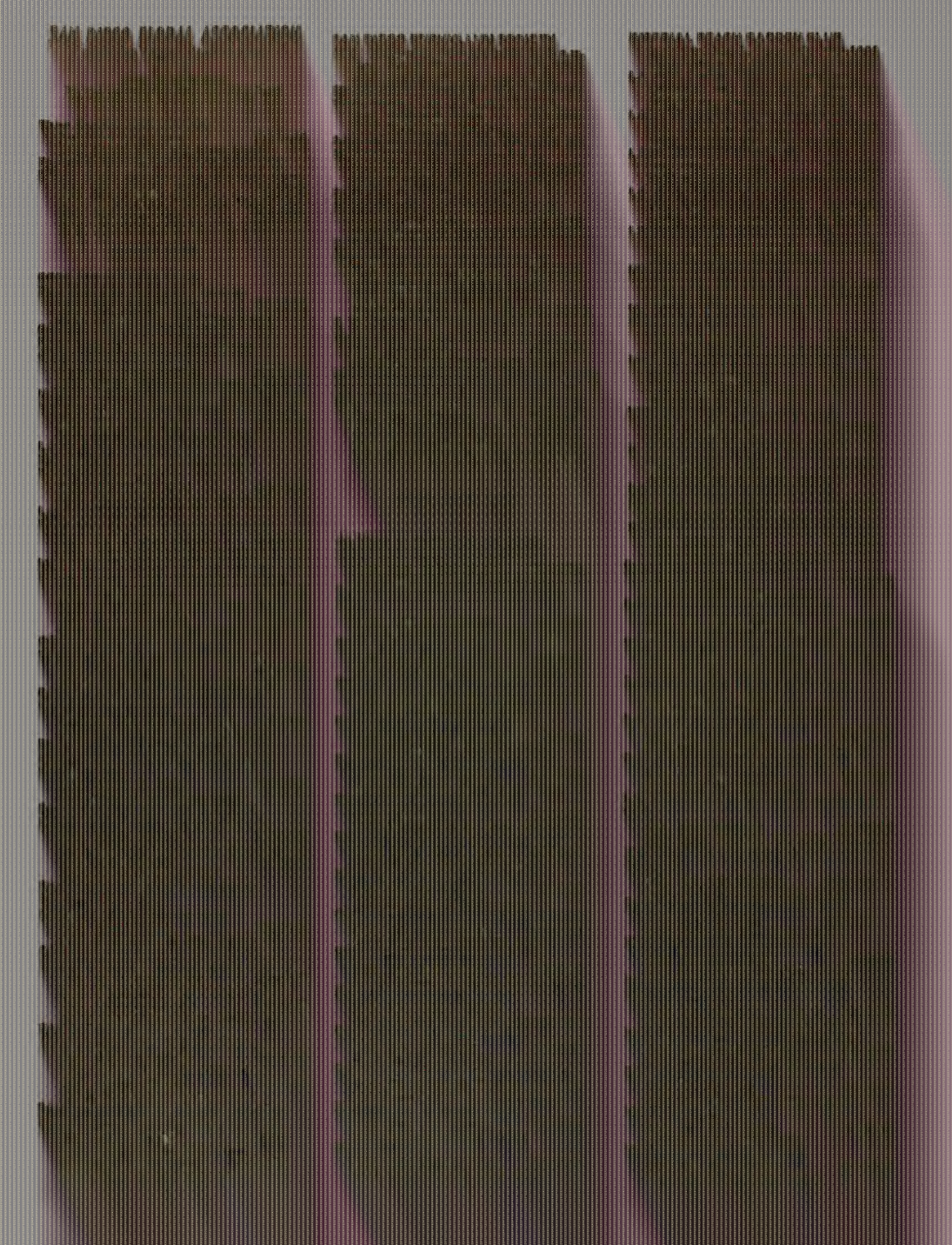
GARDENING FOR BEGINNERS, Daniel J. Foley, Funk & Wagnalls, N. Y., 1972, 302 pp., \$8.95.

Making a garden takes both time and patience, but with a little know-how, the results can be richly rewarding. Mr. Foley's book is a distillation or more than forty years of practical gardening experience. His book contains all the basic

groundwork that an absolute beginner requires. This revised edition includes valuable new material on gardening with wildflowers, an expanded chapter on common gardening mistakes and how to avoid them, many photographs and a general up-dating of facts, figures and techniques throughout the book. His section on "Common Mistakes, Popular Misconceptions and Helpful Hints" is a checklist that will save much time, work and more than the price of the book.

GROUND COVERS FOR EASIER GARDENING, Daniel J. Foley, Dover Publications, N. Y., 1972, 224 pp., paper bound, \$3.00.

I am always delighted to read and review another of Dover Publications reprints. This company seeks out good titles, many out of print, and puts them out in paperback. The cost of these once very expensive books are now within the reach of everyone interested in gardening. Especially worth while is this book on ground covers, with photographs and explanations of each individual plant. The author is a former editor of HORTICULTURE magazine and is a widely known landscape architect. His description of many ground covers, some of great beauty, and his use of hardiness zones make his book applicable in our area. We Californians who have a twelve month growing period of weeds with which to contend use ground covers constantly in our landscapes. Mr. Foley's book will give you all the information you need, whether you are planning a new garden or taking care of trouble spots.



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